

August 6th

THE TRANSFIGURATION OF OUR LORD

The First Antiphon

Traditional Russian (Znamenny) Chant

(A)

Through the in - ter - ces - sions of the The - o - to - kos,

O Sav - ior, save us.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

Through the in - ter - ces - sions of the The - o - to - kos, O

Sav - ior, save us.

V. 1: Great is the Lord and greatly to be praised, in the city of our God, in His holy mountain. (Ps. 47:1) R.

V. 2: Who settest fast the mountains by Thy strength, Who art girded round about with power, Who troublest the hollow of the sea; as for the roar of its waves, who shall withstand them? (Ps. 64:7) R.

V. 3: Confession and majesty hast Thou put on, Who coverest Thyself with light as with a garment. (Ps. 103:2) R.

V. 4: The mountains shall rejoice at the presence of the Lord, for He cometh; yea, He is come to judge the earth. (Ps. 97:9) R.

V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever, and unto ages of ages. Amen. R.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Second Antiphon

Adapted by Michael G. Farrow
from the music of Albert Hazeem

(A)

O Son of God, Who wast trans - fig - ured on Mount Ta - bor,
save us who sing un - to Thee: Al - le - lu - ia!

Detailed description: This is a musical score for a two-part antiphon. It consists of two systems of music. The first system is labeled '(A)'. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: 'O Son of God, Who wast trans - fig - ured on Mount Ta - bor, save us who sing un - to Thee: Al - le - lu - ia!'. The piano accompaniment features a steady bass line with chords in the right hand.

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

(B)

O Son of God, Who wast trans - fig - ured on Mount Ta - bor,
save us who sing to Thee: Al - le - lu - ia!

Detailed description: This is a musical score for a two-part antiphon, labeled '(B)'. It follows the same format as (A), with a vocal line and a piano accompaniment line. The key signature has one flat and the time signature is 3/4. The lyrics are: 'O Son of God, Who wast trans - fig - ured on Mount Ta - bor, save us who sing to Thee: Al - le - lu - ia!'. The piano accompaniment is more active than in (A), with more frequent chord changes and melodic movement in the right hand.

V. 1: His foundations are in the holy mountains. (Ps. 86 :1) R.

V. 2: The Lord loveth the gates of Sion more than all the dwellings of Jacob. (Ps. 86:1) R.

V. 3: Glorious things are spoken of thee, O city of God. (Ps. 86:2) R.

V. 4: A man will say: Mother Sion; and: That man was born in her; and: The Most High Himself hath founded her. (Ps. 86:5) R.

V. 5: Glory to the Father and to the Son and to the Holy Spirit, both now and ever, and unto ages of ages. Amen.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1A)

Psalm 35:10

(Text from the 1888 Typicon

by George Violakis) - Antiochian Tradition

Adapted by Michael G. Farrow from the music of
Archpriest Dmitri V. Razumovsky (1818-1889)

For with Thee is the foun-tain, the foun - tain of life,

and in Thy light we shall see light. O Son of God,

Who wast trans-fig-ured on Mount Ta-bor, save us who sing un-to

Thee: Al-le - lu - ia! Al-le - lu - ia! Al-le - lu - ia!

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1B)

Psalm 88:12

(Text taken from the Greek Typicon)

Adapted by Michael G. Farrow from
the music of Archpriest Dmitri V. Razumovsky
(1818-1889)

Ta - bor and Her - mon shall re - joice in Thy

name. O Son of God, Who wast trans - fig - ured

on Mount Ta - bor, save us who sing un - to Thee: Al - le -

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (1C)

Psalm 42:3
(Text taken from the Slavic Typicon)

Adapted by Michael G. Farrow from
the music of Archpriest Dmitri V. Razumovsky
(1818-1889)

O Lord, send out Thy light and Thy truth.

They have guided me along the way and have

brought me unto Thy holy mountain. O Son of

God, Who wast transfigured on Mount Tabor,

TRANSFIGURATION - Entrance Hymn (1C) - 2

save us who sing un - to Thee: Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with a treble and a bass clef, and a key signature of one flat. The lyrics are: 'save us who sing un - to Thee: Al - le - lu - ia!' for the first system, and 'Al - le - lu - ia! Al - le - lu - ia!' for the second system. The music features a simple, hymn-like melody with a steady accompaniment. The first system ends with a double bar line, and the second system also ends with a double bar line.

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2A)

(Text taken from the 1888 Typicon
by George Violakis)

(BYZANTINE USE)

PRIEST: For with Thee is the fountain of life, and in Thy light we shall see light. (Psalm 35:10)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

save us who sing to Thee: Al - le - lu - ia!

The second system of musical notation continues the vocal line and accompaniment. The treble staff shows a melodic phrase that concludes with a final cadence. The bass staff continues the harmonic support. The lyrics are written below the treble staff.

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THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2B)

(Text taken from the Greek Typikon)

(BYZANTINE USE)

PRIEST: Tabor and Hermon shall rejoice in Thy name. (Psalm 88:12)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with lyrics underneath. The bass staff contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a simple, hymn-like style with a mix of quarter and eighth notes.

save us who sing to Thee: Al - le - lu - ia!

The second system of musical notation continues the vocal line and piano accompaniment. It features a prominent melisma on the word 'Al-le-lu-ia' with a long, sweeping note in the treble staff. The piano accompaniment provides a steady harmonic support.

August 6th

THE TRANSFIGURATION OF OUR LORD

The Entrance Hymn (2C)

(Text taken from the Slavic Typicon)

(BYZANTINE USE)

PRIEST: O Lord, send out Thy light and Thy truth. They have guided me along the way
and have brought me unto Thy holy mountain. (Psalm 42:3)

Adapted by Michael G. Farrow
from the music of Frederick Karam (1926-1978)

O — Son — of God, who wast trans - fig - ured on Mount Ta - bor,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with a melodic contour that rises and then falls. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics are written below the treble staff.

save us who sing to Thee: Al - le - lu - ia!

The second system of musical notation continues the vocal line and accompaniment. The treble staff shows the vocal line with a final melodic flourish. The bass staff continues the accompaniment. The lyrics are written below the treble staff.

August 6th

THE TRANSFIGURATION OF OUR LORD

Troparion (A)

(Sung from August 6th - 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

Ison When thou, O Christ our God, wast trans - fig - ured on the
moun - tain, thou didst re - veal thy glo - ry to
thy dis - ci - ples in pro - por - tion as they could bear it.
Let thine ev - er - last - ing light al - so en - light - en us sin - ners,
through the in - ter - ces - sions of the The - o - to - kos, O thou Be -
stow - er of light, glo - ry to thee.
glo - ry to thee.

August 6th
THE TRANSFIGURATION OF OUR LORD
Troparion (B)

(Sung from August 6th - 13th)

Byzantine Tone 7
Arranged by Christopher Holwey

$\text{♩} = 120$

When thou, O Christ our God, wast trans - fig - ured on the
moun - - tain, thou didst re - veal thy
glo - ry to thy dis - ci - ples in pro - por - tion as
they could bear _____ it. Let thine ev - er - last - ing

TRANSFIGURATION - Troparion (B) - 2

light al - so en - light - en us sin - ners, through the

in - ter - ces - sions of the The - o - to - kos,

rit. 1st & 2nd time
O thou Be - stow - er of light, glo - ry to thee.

3rd time only
glo - ry to thee.

August 6th

THE TRANSFIGURATION OF OUR LORD

Kontakion (A)

(Sung from July 27th - August 13th)

Byzantine Tone 7
Arranged by Christopher Holwey

Ison
Thou wast trans - fig - ured on the mount, and thy dis - ci - ples,
in so far as they were a - ble, be-held thy glo - ry, O
Christ our God; so that, when they should see thee cru-ci - fied,
they would re - mem-ber that thy suf-fer-ing was vol-un - ta - ry,
and could de - clare to all the world that thou art tru - ly the ef -
29
ful-gent Splen - dour of the Fa - ther.

August 6th

THE TRANSFIGURATION OF OUR LORD Kontakion (B)

(Sung from July 27th - August 13th)

Byzantine Tone 7

Arranged by Christopher Holwey

$\text{♩} = 120$

Thou wast trans - fig - ured on the mount, and thy dis - ci - ples,

The first system of musical notation for the Kontakion. It consists of a treble and a bass staff. The treble staff contains the vocal line with lyrics: "Thou wast trans - fig - ured on the mount, and thy dis - ci - ples,". The bass staff contains the accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 120.

in so far as they were a - ble, be - held thy glo - ry, O

The second system of musical notation. The treble staff continues the vocal line with lyrics: "in so far as they were a - ble, be - held thy glo - ry, O". The bass staff continues the accompaniment. The music maintains the same key and time signature.

Christ our God; so that, when they should see thee cru - ci - fied,

The third system of musical notation. The treble staff continues the vocal line with lyrics: "Christ our God; so that, when they should see thee cru - ci - fied,". The bass staff continues the accompaniment. The music maintains the same key and time signature.

they would re - mem - ber that thy suf - fer - ing was vol - un - ta - ry,

The fourth system of musical notation. The treble staff continues the vocal line with lyrics: "they would re - mem - ber that thy suf - fer - ing was vol - un - ta - ry,". The bass staff continues the accompaniment. The music maintains the same key and time signature.

TRANSFIGURATION - Kontakion (B) - 2

and could de - clare to all the world that thou art tru - ly the ef -

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in a style characteristic of Byzantine chant, with a mix of quarter, eighth, and sixteenth notes, often beamed together. The lyrics are written below the notes.

ful - gent Splen - dour of the Fa - ther.

The second system of musical notation also consists of two staves, treble and bass clefs. It continues the melody from the first system. There are several long, sweeping lines (phrases) that encompass multiple notes, indicating a specific melodic contour. The lyrics are written below the notes.

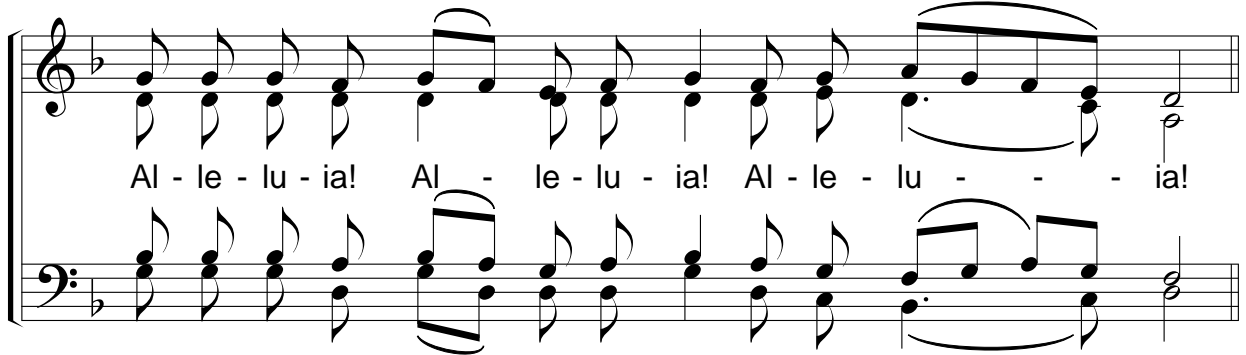
August 6th

THE TRANSFIGURATION OF OUR LORD

Alleluia
(GREEK USE)

Psalm 88

Byzantine Chant, Tone 1
Arranged by Archpriest John D. Finley



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - - ia!

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1 Ps. 88:5


Chanter



The Heav - ens shall con - fess Thy__ won - - - ders.

Verse 2 Ps. 88:7

Chanter



God is glo - ri - fied in the coun - cil of the saints.

August 6th

THE TRANSFIGURATION OF OUR LORD

Alleluia

Psalm 88

(SLAVIC USE - Also found in some Greek books)

Byzantine Chant, Tone 8

Arranged by Archpriest John D. Finley

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

In some traditions, the following verses are chanted with the Alleluia.

Verses adapted by Michael G. Farrow
to the music of Archpriest John D. Finley

Verse 1 Ps. 88:11

Chanter

Thine are the Heav - ens and Thine is the Earth.

Verse 2 Ps. 88:14

Chanter

Bless-ed are the peo - ple that knoweth ju - bi - la - tion.

August 6th

THE TRANSFIGURATION OF OUR LORD

Hymn to the Theotokos

(The third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

son Now hath been heard that which had nev - er been
heard be - fore; for the Son, who is from the Vir - gin with -
out___ fa - ther, hath been tes - ti - fied___ to in
glo - ry by the voice___ of the Fa - ther;
for He Him - self is God and Man to - geth - er
rit.
un - to the end___ of a - - ges.

August 6th

THE TRANSFIGURATION OF OUR LORD

Hymn to the Theotokos

(The third troparion from the seventh Ode of the second Canon)

Byzantine Chant - Tone 8
Arranged by Christopher Holwey

$\text{♩} = 110$

Now hath been heard that which had nev - er been

heard be - fore; for the Son, who is from the Vir - gin with -

out fa - ther, hath been tes - ti - fied to in

glo - ry by the voice of the Fa - ther;

for He Him - self is God and Man to - geth - er

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a simple, homophonic style. The lyrics are: "for He Him - self is God and Man to - geth - er". The melody is primarily in the upper staff, with the lower staff providing harmonic support. There are some ties and slurs across the staves.

rit.

un - to the end of a - ges.

The second system of the musical score also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The lyrics are: "un - to the end of a - ges.". Above the first staff, the word "rit." is written, indicating a ritardando. There is an asterisk (*) above the word "a" in the lyrics. The melody is primarily in the upper staff, with the lower staff providing harmonic support. There are some ties and slurs across the staves.

* Altos may split and double with the sopranos to strengthen the melody.

August 6th

THE TRANSFIGURATION OF OUR LORD

Psalm 88:15

Communion Hymn

Byzantine Tone 8
Arranged by Michael G. Farrow

O Lord, in the light of Thy face shall they walk,

and in Thy Name shall they rejoice all the day long.

Verses:

- (1) In Thy righteousness shall they be exalted. (*Ps. 88:15*)
- (2) For the boast of their strength art Thou, and in Thy good pleasure shall our horn be lifted high. (*Ps. 88:16*)
- (3) For from the Lord is our defense, yea, from the Holy One of Israel, our King. (*Ps. 88:17*)

Alleluia A

Soprano
Al - le - lu - ia! Al - le - lu - ia!

Alto
Al - le - lu - ia! Al - le -

Tenor
Al - le - lu - ia! Al - le - lu - ia!

Bass
Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Alleluia B

Al - le - lu - ia! Al - le - lu - ia!